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Spring 2009

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Cultural Quarterly

A quarterly niche carving lifestyle magazine dedicated to Eastbourne's flourishing cultural quarter, packed with insightful content and stunning visual appeal. CQ is distributed from various locations around Eastbourne, including the cultural quarter's venues.

Environment aware print

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Contents



6 Towner Opening its Doors to All

The state of the art Tower gallery will open on April 4.

8 Welcome Home Towner Collection

CQ sees the Towner Collection settle into its new home.

12 Towner's Distinct Identity

CQ interviews the architects of the new Towner building.

16 Shedding Light on the Nowhere Man

CQ interviews Iván Navarro on the arrival of his specially commissioned series.

18 Towner Acquisition Focus of Youth Project

Towner has added a new watercolour to the collection.

20 Festival Continuing Charleston Tradition

Jeremy Paxman and Grayson Perry will be among the attractions at Charleston Festival.

24 Festival Promoting Excellence in the Arts

Eastbourne Festival will feature a broad programme of events.

26 Inside Art

Artists in Eastbourne will open their homes again to show a variety of creative work.

28 Time Travelling

Paul Jordan has created his own version of time travel.

30 Artistic Haven on the River

Art on the River was established in 1995 and show their work at the Riverside Studio.

32 Flights of Imagination

Terry Walbrin's Treaclemind Art exhibition will feature at Hairport in April.

33 Guests at The Big House

John and Helen Warren will have guests at their Open House.

34 Shaking Up Classical Music

CQ interviews Jules Knight about Facebook pop-opera group Blake.

36 Liar Still Ringing True

Helen Fraser spoke to CQ about coming full circle with Billy Liar.

38 Music From the Masters

Hendrik Bouman dreamt of finding a church to play in.

40 People's Favourite

CQ asks five people to reveal their favourite Towner Collection artwork.

42 A Day in the Life... of a Theatre Manager

Eastbourne Theatres' general manager Gavin Davis sees himself as the butler.

44 Colourful Inspiration

Adaptable artist Mary Stubberfield has many strings to her bow.

45 Presenting For Your Enjoyment...

A roundup of amateur dramatic productions in Eastbourne.

46 Eastbourne Presents...

Information on events in Eastbourne.

48 New Tennis Tournament Booking Fast

Tickets are selling for the AEGON International combined men's and women's tournament.

I always look forward to seeing the latest issue

"CQ has done so much to support our artists in showcasing their work – the layout and sense of colour in setting out the page has been very colourful, striking and eye-catching. Congratulations and many thanks for such a fabulous magazine."

Mary Beaney, Art on the River

"Cultural Quarterly is available at our All Saints development and has now become a must read for people looking to find out about and take part in the many cultural activities that take place in Eastbourne. On behalf of Berkeley Homes I would like to wish CQ a happy first birthday, and I look forward to reading the next edition."

Penny Bloor, Berkeley Homes

"This exciting local cultural magazine with its eclectic range of performing arts topics is a breath of fresh air to Eastbourne and we welcome you."

Gilly Nicol, University of Brighton

beautifully produced

CQ Celebrates its First Birthday

PRG Ltd has been publishing CQ for a year, and we're delighted with the response from our readers. These are just some of the things that people have been saying about the magazine:



"A quality magazine, beautifully produced, the jewel in the crown for Eastbourne. A great read, I hope more and more people discover it!"

"This is a quality product: well-informed, well-written and attractively designed – and refreshingly ready to dig out the less obvious stories."

Melanie Adams, C Brewer & Sons Ltd/Rattonians

Geoff Morley, Under Ground Theatre

"Cultural Quarterly has been a wonderful showcase in its first year for the wide variety of art, drama and music that takes place in Eastbourne and the surrounding area. I always look forward to seeing the latest issue – congratulations to all its staff on producing such an interesting magazine."

Councillor Margaret Bannister

eclectic range of performing arts topics

"I was delighted (and surprised) when I saw the first issue of CQ last year. It's just the kind of publication we need in Eastbourne and sits well with the emerging arts scene in the town. The photo and design content is high and it always seems to smell nice!"

Julian Sutherland Beatson, Eastbourne Artists

striking and eye-catching

Where to find your copy of CQ You can pick up a copy of CQ from any of the places below:

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Towner Opening its Doors to All

Eastbourne Borough Council has announced that Towner, its state of the art gallery, will open its doors at 10am on Saturday April 4.

The Worshipful the Mayor of Eastbourne Councillor Greg Szanto will officially open the £8.6 million bespoke Towner building on April 4, marking the start of Towner's life in its new home at Devonshire Park.

Councillor Margaret Bannister, cabinet spokesperson for housing, health and community services, said: "We will be delighted to open the doors of Towner to Eastbourne residents and visitors. This is a momentous occasion for the town and one we all deserve to enjoy. This building will become an icon for the southeast and an important addition to our cultural offering."

The gallery's bright future and history of public engagement will be celebrated with four inaugural exhibitions, and Towner's ability to attract international artists is proven with the exhibition *Nowhere Man*.

Chilean sculptor Iván Navarro works with fluorescent and incandescent light and has been commissioned to produce a series of eleven works in his first solo show in a UK public gallery, preceding him representing Chile at the Venice Biennale of international art this summer.

The importance of input from local people and Towner followers from all over the world is celebrated with three exhibitions – *People's Choice* and work from outreach and education projects *Lost Horizons* and *Collection Connections*.

Towner's 2,600m² space includes temporary exhibition galleries of international standard; a fully accessible Towner Collection display; storage and research facilities; rooms for workshops, events and meetings, and large-scale halls for conferences and art exhibitions. Free entry and a top floor café with views of the South Downs

from the terrace will make it a great place to meet and mingle.

Towner will be a leading visual arts centre for the southeast. Its new location in Eastbourne's cultural quarter repositions its renowned Towner Collection, education and outreach programmes and its temporary exhibitions where all can enjoy them. The gallery was designed by award-winning Rick Mather Architects and funded by the Arts Council's capital programme, the Heritage Lottery Fund, South East England Development Agency and Eastbourne Borough Council.

Towner began as the Towner Art Gallery in Old Town, Eastbourne, in 1923 thanks to a bequest from Alderman John Chisholm Towner. Its new home is perfectly equipped to protectively house and effectively display the artwork from the Towner Collection and visiting works.

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Welcome Home Towner Collection

The prized Towner Collection and its future care was a main consideration in moving the gallery from the Old Town manor house to a bespoke building where it could be preserved and viewed at its best. CQ saw it settle in to its new home.

Packaged away, carefully conserved and then welcomed in to a clever new storage room viewable by appointment – the Towner Collection has moved up in the world.

With over 4,000 works of art, the careful transfer process was also a long one. A full audit of the Towner Collection has been undertaken, with paintings and works on paper needing very different treatment from specialist conservators.

While the new gallery was being built, the collection was moved to temporary storage.

During this period, whilst not on display to the public, many of the works on paper were carefully deframed, removed from their mounts and studied for any problems or potential problems, such as cockling of the paper or spots on the work itself. Almost 1,000 works from the collection were digitally photographed, including most of the paintings and drawings by Eric Ravilious.

It wasn't at rest though – a selection of works went out to visit groups for education and outreach projects. Collection Connections, devised in collaboration with Creative

Partnerships, the Arts Council's creativity programme for schools and young people, grew to include other community groups. The results of this project form an exhibition on the ground floor of Towner from its opening day on April 4.

Lost Horizons, which will also be on display in the ground floor space, introduced artists to local people through partnership agencies, including East Sussex Youth Offending Team and Eastbourne Foyer, and captured the creative results.

These projects embody the Towner's aim to be inclusive and

*Photographs by
Rob Walker*

*(Above)
Towner artwork storage.*

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Saturday 25 April 2009

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Welcome Home Towner Collection

thought provoking – Towner was instrumental in Eastbourne Borough Council’s achievement of Beacon Status for Hard to Reach Groups 2006–7.

Towner outreach and inclusion manager Richard Beales said: “Towner’s outreach work makes art accessible to everyone, irrespective of the social and economic challenges they face. Lost Horizons shows how people in East Sussex took up that opportunity and the creativity and ideas it inspired.”

In February, all the works came back together to move into the new gallery at Devonshire Park, using the specially designed six tonne lift – capable of carrying large sculptures, a delivery of paintings or a class of schoolchildren.

A team was on hand inside to load it into its new state of the art storage facility, including pullout racks for easy viewing.

Researchers can view



*(Left & below)
Towner staff move
the collection into
its new home.*

extensive holdings will make it the centre for research and display of the work of the modernist artist and designer Eric Ravilious.

Some of the works have been selected by members of

Towner’s success and reputation has continued to grow, in part due to a £1 million Art Fund International award for the purchase of international contemporary art. Towner is proud to have secured this award

“Some of the works have been selected by members of the public for the first collection display of its kind, called People’s Choice”

individual works up close in a dedicated art research studio, which doubles as a conservation or photography studio and an artist workspace. These facilities and Towner’s

the public for the first collection display of its kind, called People’s Choice. This exhibition takes place in the Collection Gallery on the first floor from the opening day.



– one of only five in England and Scotland – for Eastbourne. It has just purchased Edward Bawden’s watercolour entitled September: 8.30pm (Newhaven).

The Towner Collection began in 1923 with the bequest of 22 paintings to the people of Eastbourne by Alderman John Chisholm Towner. The original collection included Victorian paintings of landscapes, animals and children by popular artists of the time, including Henry Dawson and Thomas Sydney Cooper, and now features pieces by important artists, including William Nicholson, Christopher Wood, Alfred Wallis and Frances Hodgkins.

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Towner's Distinct Identity

Eastbourne's anticipation for the opening of the new Towner gallery is felt tenfold by Rick Mather Architects. The designers of the building spoke to CQ.

"That will be the ultimate satisfaction and reward."

Rick Mather's answer to the question 'how will you feel seeing people using Towner for the first time?' reinforces his claim that people are as important as artwork in this gallery.

Rick is the founder of Rick Mather Architects, an award-winning firm with more than 500 projects to its name, and the company behind the design of the new building in Eastbourne's Devonshire Park.

Towner is people focused, the product of an understanding of how people

used the Towner Art Gallery in Old Town and how that usage could evolve given state of the art facilities and creative spaces. It makes sense then that Rick Mather Architects, responsible for award winning museum extensions, such as the Dulwich Picture Gallery and the National Maritime Museum, is world renowned for its intuitive sense of place and context, as well as its pioneering technologies in structural glass and sustainable design.

Without this intuition, things could have been very different. Faced with a brief to design a gallery for Devonshire

Park, it was Rick Mather Architects that suggested the corner site instead.

Rick said: "You have enough freedom on that corner to design the building in its optimum size. We wanted it to look quite natural but to have its own distinct identity. One thing that appealed to us was the curve in the road. Some architects would have shied away but we were able to use that characteristic of the site."

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Project architect David

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Towner's Distinct Identity



Watson said: "All of the buildings – the theatres – are physically linked and dependent on each other, and adding another building in between – a gallery – would have been too much. Putting the gallery on the end gives it its own identity."

The new building has sparse 'behind the scenes' areas as the barrier between art and people experienced in galleries or museums is intended to be virtually non-existent. People and art are given the same priority, the same rights to the building.

Visitors will, for the first time, be able to see works from the

Towner Collection even when they aren't on display, simply by making an appointment. And with no separate loading lift but one big enough to fit a class full of schoolchildren or a major sculpture, its practical capability and six tonne capacity is twinned with a strip of window, cutting a view out across the South Downs.

Rick said: "You can connect to the outside, you can connect to the world. You are not in this little capsule."

David added: "When you come out into these circulatory spaces you see the surrounding landscape but it's quite a

powerful connection, which is deliberate. The deliberate part is the orientation through the window.

"When you arrive in the lift on each floor you are presented with glass doors in front of you and can see into the gallery and it's wow! Just like when you come out of the second floor gallery at the opposite end you can see through the café and out into the landscape."

Towner is all light and views by day, and illuminated by night. Outside, the light box on the front makes the zinc panels – behind which lies the galleries – contrast with the Grade II* Listed Congress' glazed frontage.

Towner's high-grade concrete finish is seen inside and out and slots around the same finish on the Congress in a jigsaw fashion. The pillars that mark the edge of the theatre site are incorporated into the exhibition hall on Towner's ground floor.

*(Left)
(L-R) David Watson;
Matthew Rowe,
Towner artistic director,
and Rick Mather.*

"We wanted it to look quite natural but to have its own distinct identity."





“If you use space efficiently, then you are using resources efficiently.”

(Above)
Cllr Rebecca Madell (left)
and Cllr David Tutt (right)
of Eastbourne Borough
Council accept Towner's
keys from Rick Mather.

This is more than a nod to the design of the conjoined Congress. It also has major environmental impetus.

“Exposing the concrete is part of the environmental gain of the building,” David said. “The concrete has a very slow thermal mass that makes it particularly good for energy conservation. It can only change in the gallery space by five per cent in terms of humidity and only a couple of degrees.

“It’s a real stride forward and part of the building’s green credentials. Its longest façade is the Congress wall. It means it’s well insulated and the buildings

work together.

“If you use space efficiently, then you are using resources efficiently.”

Rick continued: “The concrete is not just decorative or structural, it’s for the environment. The insulation is on the outside like a big blanket on the whole building that keeps the heat in and keeps it warm and temperate. It won’t change temperature quickly.

“The artworks are like anything – they like a stable temperature. By having this thermal mass that means it’s holding the heat much better, it takes the highs and the lows off.”

The challenge of completing

a forward-thinking building of eco-capability next to a Grade II* Listed building was one the architects relished and now want others to appreciate.

David said: “The planning legislation about operating in a conservation area – these are the challenges that architects love. They gave us the opportunity to really understand how the area was put together. We got to understand how this part of Eastbourne works.

“It opens up all sorts of conversations about regeneration. This notion of a cultural quarter is really key to a lot of that.”

Towner opens on April 4.



Shedding Light on the Nowhere Man

Towner is starting as it means to go on, with the arrival of Iván Navarro's Nowhere Man series highlighting the new gallery's ability to attract international artists. Here, Iván explains what's behind his work, some of it subtle, some if it about to cause an impact that will help put Towner and Eastbourne on the map.

Iván Navarro's specially commissioned series Nowhere Man will light up the second floor gallery when Towner opens on April 4. The Chilean sculptor works with fluorescent and incandescent light, and the eleven-piece series will be his first solo show in a UK public gallery. It precedes him representing Chile at the Venice Biennale of international art this summer.

CQ: Have you always worked with light fixtures and how did the use of light develop in your work?

Iván: I have always worked with light fixtures and light in general. From the beginning, I was interested in using the sources of electric energy available in an exhibition spaces combined with the idea of making a work that was illuminated by itself. So, besides my interest in lights, I

was working on how a specific architectural space shapes an artwork.

CQ: What problems does this medium throw up?

Iván: The medium is very dangerous. In 2004, I had an electric shock when I was installing a piece in an art fair. It wasn't a big shock but I was very scared. I felt the electricity running through my whole body.

CQ: How do you choose your subjects for the transformation into light sculpture?

Iván: The standard sizes and proportions of the electric lights allow me to develop a construction method, and it is based on this that I choose the subjects of my work. Since I use existing objects to build sculptures, the subjects that I represent have to be related to the size of the lights found in ordinary hardware stores.

CQ: What was the inspiration for Nowhere Man and how does it fit with Towner?

Iván: When John Lennon was writing the song Nowhere Man he didn't know what to say or what to play on it, so he made a song about that; he was the real nowhere man. For me that is very interesting because it shows that he came up with a song out of nothing. The show Nowhere Man for Towner has the same spirit of creativity.

I chose few elements and materials to create 15 pieces. My idea was to repeat the same elements many times in order

Photographs by Rob Walker

(Above & below) The Nowhere Man series.



(Below)
Ivan Navarro
installs his work.

to find new possibilities and new ideas with them. I also like the idea of working with this title that is very familiar to English people.

CQ: Political undercurrent is present in much of your work. What are the political associations of Nowhere Man?

Iván: I follow the politics and rules of electric energy and electric supplies. This project was conceived by the idea that the proportions of light fixtures are related to the human body. I found the Olympic figures of Otl Aicher that he made in 1972 for the Munich games, where he made diagrams of the human body that developed into universal symbols. I realised that I could make the same images by using ordinary standard light fixtures and using his grid of construction.

The idea involved here is that I discovered a political plan that

is a link between the history of the representation of the human body and the industrial production of light fixtures.

CQ: Die Again was originally shown at the Whitney Museum in 2006. Why did you decide to show this piece again at Towner?

Iván: This piece was part of the show Trace at the Whitney Museum. I wanted to show the piece at Towner because the gallery space is perfect for this work. I like the contrast of the raw materiality of Die Again with the more finished interiors of Towner.

CQ: How does Die Again relate to Nowhere Man?

Iván: A version of the song Nowhere Man is played inside the cube in Die Again. It was the first time I used the idea of the nowhere man. The Nowhere Man sculptures came several years after, picking up

on the same concept but manifested in a very different way. However, both pieces follow the same logic of repetition, both are related to the human body and both are made with industrial materials.

CQ: You have been selected to represent Chile at the Venice Biennale this year. Are you planning a new series of work for Venice?

Iván: Yes, I will show a piece from 2006, which I have never shown before, and a new video sculpture. This new piece was made with a bicycle and a generator attached to it that produces electric energy when you pedal the bicycle. The idea is to make a video/performance of this work in Times Square NYC to contrast the low-tech production of energy in the bicycle with the high-tech symbolism of this saturated urban landscape.

“This project was conceived by the idea that the proportions of light fixtures are related to the human body.”





Towner Acquisition Focus of Youth Project

The very setting of the south coast's new art gallery is celebrated with the purchase of an artwork to be added to its prized collection.

Towner recently received significant funding to buy a watercolour by Sussex artist Edward Bawden. Entitled September: 8.30pm (Newhaven), the piece dates back to 1935 when the artist paid a visit to the coast with his friend, artist and main feature of the Towner Collection, Eric Ravilious.

Depicting a scene just the other side of the Sussex Downs – the hills the new £8.6 million gallery looks out on – it shows three ships docked in Newhaven harbour with the downs in the background.

The purchase was made possible by a £26,000 grant from the Heritage Lottery Fund (HLF), a grant of £16,000

from the Art Fund, the UK's leading independent art charity, and a £4,000 contribution from the Friends of the Towner.

David Barrie, director of the Art Fund, said: "Bawden painted this watercolour when he visited the Sussex coast with his friend and fellow artist Eric Ravilious, capturing a time of calm before the outbreak of

Towner Acquisition Focus of Youth Project

(Left)
September: 8.30pm (Newhaven)
by Edward Bawden.

World War Two. It was clearly important to the artist, who kept it until late in life.

"I'm delighted that the gallery has plans to make it the focalpoint of a special project for the young people of Eastbourne and Lewes, and that the Art Fund was able to give almost half the funding needed to acquire it."

The painting will be the focus of the Pupil Referral Unit project through which students will work with gallery staff, artists and writers to explore ideas of heritage, landscape and environment, with particular reference to Newhaven and the surrounding area. The pupils will select works from the Towner Collection to create an exhibition to be shown in late 2009 linked to National Curriculum subjects, including art, geography, history and English.

Edward Bawden (1903–1989) was a British painter, illustrator

and graphic artist who served as one of the Official War Artists for Britain during the Second World War. He produced many watercolours recording the war and was also famous for his prints, book covers, posters and metalwork garden furniture. Towner currently holds eleven of his works, including commercial lithographs for Shell and Lyons teashops.

Councillor Margaret Bannister, cabinet spokesperson for housing, health and community services at Eastbourne Borough Council, said: "The Bawden painting is a wonderful addition to the Towner Collection. It's funding by partner organisations emphasises the support Towner has for its work with students from the Pupil Referral Units, as well as other Outreach groups.

"Paintings, such as the Bawden and those by Ravilious,

are a superb way of introducing young people to the arts. This work with the community is an important part of Towner's ethos and one which the council is keen to encourage."

Head of HLF southeast England Michelle Davies said: "This is an imaginative use of an artwork to stimulate interest from young people in their local environment and its history, but it also encourages them to make a contribution to an exhibition in an exciting new gallery space."

Towner also has one of the broadest holdings of work by Bawden's friend and fellow artist Eric Ravilious, a body of which was purchased in 1998 with funds from the Heritage Lottery fund and The Art Fund.

Towner began life as the Towner Art Gallery in 1923, with a bequest of paintings from Alderman John Chisholm Towner who wanted a gallery for the people of the town.



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Festival Continuing Charleston Tradition

Charleston, the rural retreat of Bloomsbury painters and writers, was at the epicentre of progressive movements in art, literature and politics between the wars and its annual festival perpetuates an ethos of creativity, intellectual enquiry and conviviality.

Charleston in Firle near Lewes, the former home of Bloomsbury painters Vanessa Bell and Duncan Grant, was also the meeting place of a remarkable group of progressive individuals known as the Bloomsbury group, which included Virginia Woolf, E M Forster and T S Eliot, and whose cultural impact still resonates.

Charleston is now a museum with a high profile festival. The Charleston Festival was founded in 1989 – after Charleston was preserved and opened to the public – in order to ensure that it remained vibrant and hospitable to new ideas and contemporary creativity. Charleston Trust, the registered charity that runs the festival, relies entirely on corporate sponsors, individual supporters and festivalgoers to make the magic of the festival happen each year.

During this year's festival on May 15–24, Jeremy Paxman will explain why Victorian paintings were the television of their day; Prunella Scales and Timothy West will star in a performance of *Freshwater*, Virginia Woolf's only play, and Grayson Perry and Future Systems architect Amanda Levet will go head to head debating traditional craft and contemporary design.

MP Vince Cable and Will Hutton will praise Maynard Keynes' Economic



Consequences Of The Peace, which was written at Charleston, and the Duchess of Devonshire and Adam Nicolson will share their experiences of caring for two of our great houses, Chatsworth and Sissinghurst. Other topics will include Darwin's scientific and literary importance; Henry Irving and Ellen Terry; the strange death of political idealism, and Shelley and Rupert Brooke.

"This year's festival is a major milestone," said artistic director Diana Reich. "We continue the Charleston tradition of the very best company of speakers, stimulating conversation, challenging ideas, strong arguments, inspiring creativity and plenty of fun."

Tickets for the Charleston Festival can be purchased from the Brighton Dome box office on 01273 709709 www.brightonticketshop.com

Charleston Festival
Charleston, Firle, Lewes
May 15–24

(Above)
Grayson Perry.

(Below)
Jeremy Paxman.

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Festival Promoting Excellence in the Arts

Eastbourne Festival 2009 will take place from April 11–26 and feature a broad programme of events, including traditional, contemporary and experimental visual arts, music, literature, comedy, dance, film and performance elements.

Eastbourne Festival in April will provide a platform for local artists and performers to showcase their work and aims to promote excellence in the arts and help enrich creative and cultural activity in Eastbourne. This year's programme includes a Polish mini festival, the Marshmellow Night Art Trail, the Festival Fashion Show And Frock Swap and a host of events at the Redoubt Fortress and Eastbourne Parish Church.

Poland by the sea (Polska nad morzem) will be created through a number of events, including a multimedia exhibition of photos, interviews, text and portraits of Polish people living and working in Eastbourne and the surrounding area at Eastbourne Railway Station, with performances of *Dementia Diaries* (*Dziennik Demencji*) at

the Little Polska Café in Seaside Road on April 21, 22, 24 and 26.

The Redoubt Fortress will become a hub for festival activities, including community activities, workshops, and *Circumnavigation*, a site-specific work from the Blue Monkey Studio and guest artists. Blue Monkey Judith Alder has also been selected to create a temporary intervention at Towner along with Annabel Tilley of Claremont Studios in Hastings, which will run from April 11.

The Marshmellow Night Art Trail will begin with a children's percussion workshop at the Life Boat Museum at 6.45pm on April 11, followed by a lantern and hat procession to the beach adjacent to the Bandstand. This year's *Alice In Wonderland* theme will include the Mad Hatter's Tea Party as well as installations, dance and performance art.

The Lamb Inn in Old Town will host two musical events for the festival. Magdalena Reising And The Blue Café Jazz Band will perform blues tinted jazz on April 16, and Ben Paley and Tab Hunter combine fiddle and guitar on April 17.

On April 15, Virginia Ironside will appear at Bibendum in *The Virginia Monologues – Why It's Great To Be Ancient*, and the Friends of the Towner will host a lecture from Eric Shane on Turner in southeast England on April 16 at Towner.

St Mary the Virgin church in Old Town will also play a central role in the festival and will host various concerts and recitals, including organist Victor Potter on April 17 and harpist Fiona Hosford on April 23, with a pre-Easter performance of *The Crucifixion* by the Eastbourne Parish Church Choir on April 10.



*(Above)
Works in progress by
Sharon Haward and
Mike Newman.*



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Inside Art

Building on the success of last year's Open Houses event as part of the first Eastbourne Festival, the artists of Eastbourne will come together again to show a wide variety of creative work in a range of disciplines.

Drawing, painting, sculpture, jewellery, stained glass, ceramics, video and installations will all feature in the Open Houses event during Eastbourne Festival on April 11–26, with many artists exhibiting together at the same venues.

The Big House in Prideaux Road, Art 22 in Clifton Avenue, Stretton in Upperton Road and 38 The Goffs will all display art from several contributors. Artists have been grouped into 'trails', including the seafront and Seaside, town centre, Old Town, Meads and Willingdon.

Blue Monkey Studio will present a programme of contemporary art and performance at the Redoubt Fortress, which will become a hub of arts activity throughout the festival. The venue will also be used by Compass Community Arts, which will play host to a variety of



workshops, community arts performances and installations.

Under the theme Celebrating Eastbourne, the Eastbourne Group of Artists, currently undergoing a resurgence, will exhibit at the Casson Gallery at Eastbourne College, and Andrew G Forrest will show new drawings and paintings of the English and French countryside at the Plantation Coffee Shop in Carlisle Road.

Meads Place will be home to an exhibition by two established artists who use the

detritus of life and organic and urban decay to create. Patricia Latham's thoughtful 3D collages and Rose Rafferty's rich textile constructions will be joined by Sophie Cadogan's fine knitwear in natural yarns.

In Milton Road, visitors will see the imagined landscapes of Fiona Morrison, inspired by the magic, colour, light and mood of a particular place and, in Hurst Road, Julian Sutherland-Beatson will display his popular daily paintings of the Sussex countryside and shoreline while, at number 90, visitors will find the dramatic equine images from Phillipa Canaan.

Ex-teacher Jack Crockatt will also show a lifetime of interesting caricatures in Longacre Close.

A comprehensive brochure of the Open Houses, including a map, will be available from various locations in Eastbourne before and during the festival.



(Clockwise from top left) Works by Barry Wilson, Andrew Forrest, Sophie Cadogan and Sheena Bourn.



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Time Travelling

History fanatic and watercolour painter Paul Jordan has created his own version of time travel. CQ chatted to him ahead of his exhibition at the Da Vinci Eastbourne art hotel during Eastbourne Festival in April.

Inspired by the film of H G Wells' story *The Time Machine*, Paul Jordan creates in numerous detailed steps the special effect of time whirring past the viewers' vision, leaving them with snapshots of years past.

It's a wake up call and perhaps even a call to action.

"With this exhibition, I have gone with the idea people assume Sussex coastal towns haven't changed much over the years, when actually there have been some vast changes, particularly in Eastbourne because it was badly bombed during the war," Paul explained.

His two and three era paintings feature street scenes in Bognor Regis, Worthing, Hastings, Bexhill, Brighton and Eastbourne. It's an indulgence of his interest in local history – he lives in Eastbourne and works at the Brighton History Centre.

He said visualising current sites in their past conditions is time consuming: "The paintings take a long time to reproduce but also to research. Because these drawings don't exist in reality, I have to use aerial maps and photographs and put it all together. I use as many sources as I can to get it as accurate as I can.

"I also like the detective side

of it, the studying and researching to make it as accurate as possible."

Maps, photos and archived accounts of buildings and their past all build up a picture before paint hits paper. He takes a photograph of his chosen section of street and studies it at home. These pictures will make up part of the exhibition at the Da Vinci Eastbourne art hotel in Howard Square, which is open to the public from April 4 to May 31, to show where he gets his inspiration.

"The exhibition is not only about the drawings but what has inspired me and what does

*(Above)
Paul Jordan's paintings
from Bexhill and (right)
Eastbourne.*



Paul Jordan
Da Vinci Eastbourne,
Howard Square
April 4–May 31

inspire me and how I go about it," he said.

Paul does not attempt a carbon copy of the scenes. "They're not architecturally perfect in their execution," he said. "The idea is they are quite sketchy. It's done as a flick through time as a watercolour wash."

While his feeling about old and new architecture have to tint this wash, he thinks the facts speak for themselves.

"If there's a theme, often the current buildings are pretty nondescript. That's deliberate, to make a contrast.

"I think my favourite of all places is Bognor Regis because it stands out as a pretty Regency high street. In the 1930s, they built the South Downs bus garage and, by the time they got to '60s, the buildings had been replaced with boxlike buildings and there is a stark deterioration. I

think most people would see it as deterioration."

Paul's opportunities to study the changes to street scenes are as much about construction and investment as they are about inaction and stagnation. He predicts further rapid comparisons in the next few years, saying: "It's a reflection of the town's wealth or prosperity, or however you like to see it. It's different times and different needs, I suppose."



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Artistic Haven on the River

In 1995, there was nowhere for unknown, but skilled, artists to show their work locally, so Mary Beaney established Art on the River and opened the Riverside Studio to display the group's art in a friendly and approachable environment.

In 1994, local artist Mary Beaney designed and moved into a new house on the River Haven. The following year, she established an artists' group called Art on the River and opened the Riverside Studio at the house in Pevensey.

Art on the River has grown in size and reputation in the fifteen years since it was established, and what started in Mary's small studio has now exploded into most of the rooms in her house. This summer will see the group's fifteenth annual exhibition.

"In the past 30 years, I've

been very involved with the local art scene, curating and promoting exhibitions for myself and my friends. I was part of the group that instigated the first Eastbourne Festival in 1997, I co-founded Chalk Gallery 2004, and I was involved in establishing Art @ da Vinci 2008 at the Da Vinci Eastbourne hotel."

To mark her many milestones, Mary will exhibit a showcase of artwork by ten members of the group at the Riverside Studio in May.

"This exhibition of new works promises to be the best yet – exciting, colourful and

innovative, an inspirational mixture of styles, medium and subject," said Mary. "There'll be something for everyone, all tastes and budgets. People can come along and browse, and enjoy the original works of art."

Members of the group exhibiting include Ben Ecclestone, an established painter, illustrator and adult tutor, who will be displaying his works of the human figure in motion in gouache and pastel. Viv Cecil will introduce his new work showing the strength of charcoal, and Angela Perrin will hang watercolours on canvas





Art on the River

Riverside Studio, Haven Farm,
High Street, Pevensey
May 9–10, 16–17, 23–25

(Clockwise from top left)
Works by Angela Perris,
Adam Beaney, Viv Cecil
and Julie Snowball.

describing tree skeletons in winter landscapes.
Kris Powley's work consists of abstractions of observed landscapes, interiors and still life, and Kate Sayers' use of colour and pattern captures the individuality of flowers in large watercolours. Julie Snowball and Michele Findlays both work in clay, Julie creating functional objects and sculptural statements, while Michele adds flotsam and jetsam for a unique approach to standing figures.
Mary herself will exhibit bright, fragile, personal depictions of the River Haven, and son Adam's recent visits to Alaska and Finland have inspired photographic images that will sit alongside those from visits to Kenya and of local wildlife. Newcomer Rae Cecil's paintings and prints are also inspired by the Sussex countryside.



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Flights of Imagination

Artist Terry Walbrin lives in an area in France that was once flooded by the sea and a short walk from her home will turn up a plethora of fossils and crystals, which may explain the ethereal quality of her work.

When it comes to art, Terry Walbrin has always gone her own way.

"I was always interested in art as a child, but it always ended up looking strange as I didn't seem to be able to stick to the conventional interpretation," she said. "Art classes at school were very structured and I would get bored and doodle, do my own thing. I have a folder full of artwork from over the years, and it's interesting to look back over it and see how it has changed, become more refined."

Terry began by drawing in felt tip pen, but her discovery of pastels was a turning point.

"I've tried out all sorts of mediums," she said. "I experimented with oils and finished one painting, but then couldn't do another. Pastels flow, so I don't start with an idea, it just evolves. It's almost like therapy," she laughs.

Terry lives in the Alpes de



Haute Provence on the lower slopes of the French Alps. Her home near Blieux, built in the valley of an extinct volcano 940 metres above sea level, is isolated.

She once went eight days without seeing another person, although her dogs kept her company. She's not fluent in French either but she manages to get by, much to her amazement.

"How can you express yourself if you don't speak the language?" said Terry. "Hence the art. It helps with the loneliness. A lot of my art has a mystical theme – there has to be an alternative to everything, this can't be all. There's such silence there, your imagination

flies away with you.

"I do get homesick sometimes," she said. "A lot of my work is based on images of fish or the seaside, and that's a reflection of missing the sea and Eastbourne, where my family live. I suppose I feel like a fish out of water sometimes."

Terry's sister Christina Wood, an holistic therapist, operates at Inner Beauty in Hairport in Terminus Road. She suggested to Hairport's owner Maralyn Ewen that they display Terry's work in the salon for Eastbourne Artists' Open Houses during Eastbourne Festival in April.

"The white walls here are perfect for displaying art," said Christina. "We've already started to exhibit Terry's Treaclemind Art so that visitors to the salon can see it now, and Hairport will be opening on Saturdays and Sundays from 12pm to 2.30pm during the festival."



Treaclemind Art

Hairport, 6 Terminus Road, Eastbourne

April 11–26

(Above left)
Sandfish.

(Above right)
Triple Ex.

(Left)
(L–R) Christina Wood,
Terry Walbrin and
Maralyn Ewen.

Guests at The Big House



Guests joining John and Helen Warren at The Big House for April's Open Houses event will include Eastbourne based artists Lyn and Ray Lindfield, who specialise in medieval-style jewellery; Chris Furner, who will show his stone and wood sculptures, and Maria Suarez, who designs bead jewellery.

Also joining them will be Louise Bell, a teacher at Sussex

Downs College, who will be showing her garden pebble stools; wood turner Tom Pockley; June Guy with patchwork quilts and cushions, and Alison Dupenex with her wool and silk designer knitwear.

John Warren himself will display ornamental garden pieces, together with jugs and bowls. Helen will also be showing her silk and acrylic paintings of local scenes, dancing girls and a visual interpretation of her family history research.

Light refreshments, including homemade cake, will be available and proceeds will go to the British Heart Foundation.

"We hope lots of people will visit us at The Big House to admire the work, all handmade by designer/makers and artists.

They will be able to buy and commission work, and support the British Heart Foundation too," said Helen.



The Big House

49 Prideaux Road, Eastbourne
April 11-13, 18-19

(Far left)
John and Helen Warren.

(Left)
Birling Gap by Helen Warren.

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Shaking Up Classical Music

Mixing pop and opera wasn't really the done thing until Blake used talent, cheek and a bit of luck to start a group over Facebook. Former Eastbourne College student Jules Knight tells CQ how they did it ahead of their Congress concert.

A chain of messages on social networking website Facebook between friends, friends of friends and people they wanted to work with. It's an incredibly simple start for a band that got a five-album record deal within days of meeting, and who can be credited with solidifying a pop-opera sound.

The calibre of Jules Knight and his band mates – Ollie Baines, Stephen Bowman and Dominic Tighe – can't be dismissed. Jules was a chorister at Winchester Cathedral and had sung all over the world by the time he was 13, and

discovered his love of acting at school in Eastbourne. He carried on singing and acting at St Andrews University and decided to pursue his dreams and so moved to London, completing his second Masters degree at the Central School of Speech and Drama.

"I had started auditioning for acting work but thought I might as well try and put a group of singers together for gigs and weddings," Jules said. "We needed two other people and we were thinking who we might ask. I had seen Dom in a play at the Old Vic Theatre and I contacted him on Facebook.

"Ollie had contacted Stephen – both were Guildhall alumni and were put in touch on a Facebook Guildhall alumni page. We met up at the Guildhall School of Music and sang together for the first time."

The next part he puts down to luck. A bold approach has something to do with it.

Jules said: "We were being a bit cheeky and we sent a message to a guy on Facebook, who we knew was a manager, asking if he would listen to us. Amazingly, he got back to us immediately. He said he was at home the next day and if we wanted to go to his, he would

*(Above)
Blake.*

*(Right)
(L-R) Jules Knight,
Ollie Baines,
Natasha Marsh,
Dominic Tighe and
Stephen Bowman.*

**Blake and
Natasha Marsh
in Concert**
Congress Theatre
April 1

give us ten minutes.

“So we sang to him and he was pretty gobsmacked, and called his friend at Universal and said he was going to take us down there. He knew they were keen to put something like this together and we had presented them with the finished product. We got a five album deal.”

Blake’s second album *And So It Goes* came out at the end of last year. Sales of their debut album went gold within three weeks in 2007. The new album is a clear example of Blake’s aim to “shake up” classical music.

“We made the first album within weeks of having met. The first gig we did was at Wembley in front of 90,000 people. It was like ‘My God, we have really been thrown in at the deep end’. In the last 18 months, we have sung together a massive amount and we are really on top of our game now.

“We have always said we want

to shake up the classical thing a bit so it’s not so rigid and it’s more relaxed. We have video projections and photos of us projected. We are young, you know, and we are up for all that.”

Last year, they won the Album of the Year Award at the Classical BRITs – a public voted award. There must be something big planned for 2009?

“It’s hard. We have kind of set ourselves up for having to achieve something great all the time. We would like to go to America. We went to Australia recently and that went very, very well. We are working on linking with a television show in America, having them follow us around.”

Touring with favourite UK soprano singer Natasha Marsh is already a highlight of the year for Jules. Natasha enjoyed massive success earlier in 2008 when her debut album *Amour*, which was released on EMI Classics, went straight in at No

1 in the UK Classical Chart. Natasha has also toured with the likes of Il Divo, Russell Watson and Britain’s Got Talent winner Paul Potts.

Jules said: “She has just had a baby so we will be looking after the baby while she is doing her bit on stage. She’s fantastic, a very, very talented and very beautiful and lovely girl. We have sung with her before and it works really well.”

Despite the sudden fame Blake found, they take a sensible, planned approach to maintaining the group’s success.

“We run Blake like a business,” Jules said. “We are in tough times and people can cancel events. It’s up to us to make our contacts and secure our business. There’s a lot of emailing and planning. There is a sensible side that I find really interesting. Nowadays you have to really understand it’s not going to be handed to you on a plate.”

“We have always said we want to shake up the classical thing a bit so it’s not so rigid and it’s more relaxed.”





Liar Still Ringing True

Taking a break from *Billy Liar* rehearsals, Helen Fraser gets the chance to reminisce: *Bad Girls*, bad signing, great roles and a return to the plot that started her off. She talks to CQ.

It was 1963 when Helen Fraser got her big break as Billy Fisher's more sensible and refined of two love interests, Barbara in the film *Billy Liar*.

Now she's learning her lines to play Billy's mum in the timeless production of daydreaming and high hopes, and she comes to Eastbourne in April.

Helen said: "It's a lovely, lovely part but quite odd for me as I was in the film forty years ago with Tom Courtenay. You sort of think Barbara would have turned into Billy's mum in forty years. She was the sort of girl Mrs Fisher wanted her son

to end up with.

"Personally, for me, it's been very odd."

Billy Fisher is less than inspired with his job as an undertaker's clerk in a dull Yorkshire town. He escapes his humdrum existence by daydreaming his way to a mythical fantasy kingdom where Billy becomes ruler, hero and lover.

He has aspirations to be a scriptwriter in the big city, but his overeager imagination leads him to tell tall tales that create havoc in his work, family and romantic lives. His exploits eventually lead him to make a

difficult decision.

Helen uses the term 'full circle' to describe more than forty years in the business, but there must be more than one lap of this metaphorical circle, as things have stayed busy throughout. For eight series, she played Sylvia Hollamby – aka Bodybag – in the prison series *Bad Girls* before taking the role to the West End in her first musical.

Just this Christmas, Helen was reunited with Tom Courtenay for the first time since making the film when they played Dave's parents in *The Royle Family* on BBC1.

*(Above)
Helen Fraser and
Dicken Ashworth.*

Billy Liar
Devonshire Park Theatre
April 11

“Being part of the Royle Family Christmas special was very exciting and being back with Tom Courtenay again after forty years was just fantastic,” she said. “I think that was why they cast us, to see Billy and Barbara in family life forty years on, to see what they would be like – a bit boring and trying to be higher on the social scale than they actually were.

“I have never laughed so much as when making that. To be with Tom again was incredible. I know it sounds clichéd but it was like it was yesterday.”

With such varied roles, it’s easy to see why she has such extremely different favourites – Sylvia was her preferred TV role, as it was completely her own.

She said: “Sylvia had a soft side to her because she did have her family and her children and her Bobby. She had to put on her hard persona. She was an old-fashioned prison officer, all



“That certainly was physical. I went down two dress sizes,” she said. “I have always said I can just about put a tune over. Once you have been trained, you can always dance, that wasn’t any problem at all, but the singing was more of a struggle.

“Fortunately, my part didn’t have to sing too much more than that and I had to keep my northern accent. If somebody

expected to work her role around.

“We never stop learning really. There’s always something. At the moment I am stunned by the amount of props and am learning how they fit with my delivery of all the lines. It’s just the first week of rehearsals; I’m trying to learn my way around the set.

“The play is set in the early ‘60s when things were

“Billy and his daydreams are as relevant today as they have always been.”

(Above)
Chris Hannon as Billy Liar.

(Right)
Sally Sanders as Gran
and Helen Fraser as Alice Fisher.

about discipline. It was a joy to do and I will never get a part like that again.”

The attraction of taking *Bad Girls* to the West End was a strong one, if challenging to fulfil.



asked me to do a musical again, I might...as long as they didn’t need a good singer!”

Now, the challenge and the learning curve come in the shape of the myriad props she is

beginning to change. It was a very steady lifestyle – dad went off to work, mum stayed home and ironed the shirts. That’s why they are so upset with Billy wanting to move away to London. They don’t know what to do with him.”

Billy and his daydreams are as relevant today as they have always been.

“It stands up so well and it’s also very sad,” Helen said. “I had forgotten how poignant it was, especially the third act when Billy wants to leave the family home and thinks the world begins and ends in London. It’s going to ring true with a few families.”



Music From the Masters

Professional pianist and expert in Early Music Hendrik Bouman dreamt of finding a church to play in. CQ hears how, when he moved to Eastbourne, All Saints Chapel landed on his doorstep.

Hendrik Bouman moved in next door to the Berkeley Homes development at All Saints in Meads not knowing the long history of public performances and community interest in the chapel, but feeling drawn to play there. Seeming like a happy twist of fate for Hendrik, Berkeley Homes and all who want to see the chapel used regularly, his concerts begin this month.

“I became involved with the chapel by chance really – I live beside it,” said Hendrik. “I am a performer with a particular interest in the Early Music field

and for 15 years I have added to that composition of period styles.

“I have dreamt of having an outlet in a little church or chapel and these things have come together in All Saints. It was absolutely ideal, so I spoke to Berkeley Homes.”

Berkeley Homes has developed the former convalescence hospital into sympathetically designed flats, always agreeing the much-loved chapel will be handed to a local organisation to manage. Now Hendrik has fallen in love with the building, with another twist of fate confirming his feeling that he is destined to

play there.

“I bought an antique broad wood grand piano from 1819, which has apparently been in the same house in Meads for 70 years. It had a little time away and then I brought it back and it is the same period as the chapel itself.”

It is this he will be playing, rather than the harpsichord he has designed and built according to the instrument’s historic principles.

Hendrik plays music from the masters – Bach, Vivaldi and Handel will be heard at his concerts. He has also dedicated his time to unwrapping their

*(Above)
Hendrik Bouman
plays his broad wood
grand piano at
All Saints Chapel.*

Hendrik Bouman

All Saints Chapel
 Sun 15 March,
 19 April, 17 May,
 14 June & 5 July,
 5.00pm

(Right)
 Hendrik Bouman.

work, getting to grips with the way it was written. He was part of Musica Antiqua Köln – a strong presence in the movement to understand these compositions.

He said: “Since the ‘60s, there has been an increase in the movement to understand this period long ago. We can’t just say we know it and we can play it like all the other classical music. The notation of that time was elementary and our twentieth century minds cannot just read it and play it.

“The movement focuses on the methods of how to play it and the Musica Antiqua Köln was very strong in bringing this to the wider public.”

The Dutch performer started his career in Amsterdam, met his Canadian wife and moved to Canada to become a professor of harpsichord in Montreal, and has recently moved to



Eastbourne from Oxford.

He has composed 87 works in the style of Early Music. Formerly principal harpsichordist of Musica Antiqua Köln, director of his ensembles Haydn Heritage and Arcadia Di Genova, and conductor, notably of his period orchestra Les Nations De Montréal, in the early 1990s Hendrik Bouman immersed himself in the art of period composition that he dedicated to his wife and muse Anna.

“In the ‘90s, my wife said I had acquired knowledge of

something like a language and why didn’t I put it back into usage instead of just interpreting old works,” said Hendrik.

Viewing this as an honour and a tribute to the masters themselves, he said: “To honour this rich European musical heritage by embracing again this wonderful integrality, which in our time is still current in most musical genres the world over, represents for me a logical and necessary evolution in the authenticity movement in Early Music to which I have contributed throughout my career as soloist, accompanist, conductor, educator and, for over a decade, as improviser and composer of new baroque and classical music.”

He hopes the combination of the chapel’s following and his rare talent for adapting Early Music in a new way will bring people to his series.



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People's Favourite

The artworks displayed in People's Choice, one of Towner's first exhibitions, were chosen in a public vote. CQ asked five people to reveal their favourite works from the Towner Collection and explain why they chose them.

Towner's first exhibition has been chosen by the public from the Towner Collection in an innovative interactive vote. It will be shown in the Permanent Collection Gallery when Towner opens its doors on April 4 and entry will be free.

People's Choice is the result of hundreds of individuals

weighing up the works to decide which they wanted to see first. The collection encompasses in excess of 4,000 works of art by historic, modern and contemporary artists, and includes paintings, sculptures, photographs and drawings.

The collection was divided into seven categories – abstract, architecture and interiors,

contemporary, Eric Ravilious, landscapes, people and figures, and seascapes – and voters were asked to choose one favourite from each category.

It was inevitable, though, that voters would have an all time favourite collection piece. CQ asked five people to pin down the artwork at the top of their list, and to explain why they like it.

People's Choice

Towner
April 4



Downs in Winter
by Eric Ravilious

chosen by Anne Ullman,
Ravilious's daughter.

"I have chosen for my favourite Ravilious watercolour Downs In Winter. I love this picture because it is a field I know well. The view is taken from the Furlongs lane and my father painted it while sitting with Peggy Angus, who made a small sketch looking back to Furlongs.

"Of the painting itself, I like the geometry of the downs and the hatching on the fields and, against this, the precision of the drawing of the roll. This implement has moulded the field pattern and its circular form is echoed in the wintry sun, but it is the long horn shaped shafts which dominate the landscape."



View Of Martello Towers Near Bexhill 1835

by John F Tennant

chosen by Nigel Greaves, the artist who runs his own gallery behind the Grand Hotel in Eastbourne.

"This particular work appeals to me as it exhibits so many virtues of an important painting, with many valuable local facets. It clearly shows the passion Tennant had for the sea and his wish to capture so much detail of local fishing family life in the early 1800s.

"This is a well thought out composition with a clever use of a palette to depict the light he has mastered so well. Six Martello towers lead the eye into the shoreline and on to Beachy Head as it would have been then without well over 100 years of erosion. The family activity is well painted and, as a seascape, one can appreciate in this beautiful painting a great deal of our seaside's history."



Eastbourne 1958
by Harold Mockford

chosen by Penny Jones, who is project manager for Arts in Healthcare at Eastbourne District General Hospital.

"In a film made for Bedside TV at Eastbourne District General Hospital, Harold Mockford relates that, when this painting was bought from him by Towner curator William Gear, there was an outcry in the local press. Apparently the skewed viewpoint that flattens the composition to show both the Long Man of Wilmington and the beach, with the town of Eastbourne nestling between them, was too innovative for some people.

"The picture is painted from memory and has a dreamlike quality. There is a feeling of being enfolded and protected in the downs and the sea is calm and unthreatening. It is night and the Long Man seems to be stepping out of the landscape into the town below."



Farm Scene With Cart Horses
by J F Herring Snr

chosen by Geoffrey Mantle, chairman of the Friends of the Towner and joint chairman of the Eastbourne Society.

"This painting was part of the original Towner bequest and I have always admired it. To begin with, he concentrated on racehorses but, in his later work, produced many paintings of farm horses and farm scenes. He started off life as a stable boy and coach driver in Yorkshire and later studied in London under the well-known sporting painter Abraham Cooper RA. Thus he had a unique understanding of horses and how to paint them. I think this comes across in his paintings. Herring had a son, J F Herring Jnr, who also painted farm horses."



Church Under A Hill 1926

by Eric Ravilious

chosen by Andy Friend, who lives in Lewes and is currently researching a book on Ravilious and Sussex.

"Towner is spoilt for choice when it comes to Ravilious, but my choice is the black and white of Church Under A Hill (1926) based on a location a few miles up the Cuckmere.

"Here, shadowed by trees, the sun in the west, is St Michael at Litlington, its elements slightly rearranged. Behind, a prospect of the downland valley towards High and Over. One of his first large blocks, it was cut when he was teaching at Eastbourne, his illustrating career about to flourish. But already it shows the master white line engraver at work, capturing the pattern and texture of surfaces, the elusive spirit of a place, and heralding so much fine work to come."



A Day in the Life... of a Theatre Manager

Seeing himself as the butler, the sensible one, the routemaster, anyone would think Gavin Davis was on the stage, not behind the scenes. CQ samples a day in the life of Eastbourne Theatres' general manager.

"The most important person in the whole theatre industry is the patron. You can have the biggest star name but, if no one is coming to see them, they have no value."

He would say that, wouldn't he? As the general manager of Eastbourne Theatres, Gavin Davis wants the public to feel important so they will buy tickets and keep coming back.

His enthusiasm is more genuine than that. Gavin started work at 7.30am and has a full diary – catch ups with team members and artistic director Chris Jordan, and overseeing the £70,000 rewiring of the Winter Garden, plus the £56,000 rewiring and new fire alarm installation at the Devonshire Park.

Some days, he will be at work until after the curtain goes down. He is dedicated to making the Eastbourne Theatres experience as smooth

and enjoyable as possible.

Gavin is responsible for the buildings and their maintenance and the front and rear of house. Ahead of Towner's opening this April, he has also been heavily involved in the new £8.6 million building, lending his experience of reaching daily curtain up deadlines to the eagerly awaited gallery.

He said: "Mine is seen as the sensible job within the



organisation but my team is the mechanism to provide the artistic vision here. Chris Jordan, Eastbourne Theatres' artistic director, decides which direction we are going in and I make sure we get there."

Eastbourne Theatres is the biggest council-run operation of its kind. The four-venue mix allows strategic programming offering different shows for different audiences.

"We can have a musical in the Congress and at the same time a play in the Devonshire Park, a variety show in the Hippodrome and a conference in the Winter Garden," said Gavin. "All very different, but all entertaining. Throughout the year we can have up to 4,000 people here a night.

"My teams prepare front of house, making sure everything is clean, stocked up and properly staffed, that sets are being constructed and lighting

*(Above)
Gavin Davis outside the
Devonshire Park Theatre.*

*(Left)
Gavin with theatres
secretary Maxine Berwick.*

(Right)
Gavin liaises with catering
and conference staff.

(Below)
Gavin has been heavily
involved with the new
Towner building.

built. I can focus on the future
and reviewing the past.”

Walking through the
physically linked sites on the
periphery of the Devonshire
Park, Gavin is arranging
meetings, touching base,
checking in on electrical work
being carried out.

It is the day after Eastbourne
Theatres’ pantomime Snow
White has finished. Get out –
the actual clearing of
pantomime paraphernalia –
marks a significant transition in
the year. The panto has been
another record breaker, despite
the economic downturn.

“This year has been our
biggest year ever,” Gavin said.



Eastbourne Borough Council’s
conference department,
Gavin’s team facilitates the
requirements of each event.

“The theatres may look
closed between shows but there
are conferences going on.”

Gavin’s pre-show staff pep
talks focus on customer care

discerning and very educated.
We need a happy medium
between profitable shows and
high quality productions.”

So negotiating how to
market the show, how many
front of house and technical
staff will be required for each
performance, and how to get

“I am very proud of all our staff and how they go about their work.”

“More people through the
door, more money through the
box office. It’s wonderful, the
support we have had from the
people of Eastbourne this year.
With a difficult economy, it’s
the leisure industry that usually
gets hit first.”

Pantomime is one of the
most visible uses of the
theatres, while conferences
seem to almost go on behind
the scenes. For 2009, 26
conferences have already been
booked, proving their
importance to the town’s
economy and visitor numbers.
Working closely with

delivery, sales and health
and safety.

He said: “As general
manager, I actually see myself
as a butler. I am no more than a
manservant and I try to instil
that in the staff. Often the box
office staff and the usher are
the only people the patron will
make contact with. I am very
proud of all our staff and how
they go about their work.”

Picking up the telephone to
liaise with the production
company for Evita, which
arrives at the Congress in July,
Gavin states: “Eastbourne
Theatres’ audiences are very

bums on seats in July is part of
Gavin’s day in January.

Evita is expected to be a sell
out. There are not many
theatres around the country
that can stage a big West End
production, and the Congress
Theatre’s nearest
contemporaries are in
Southampton and London.

Last year, Eastbourne
Theatres yielded £4.5 million,
with 720 performances, 199
different shows and 300,000
patrons. In Gavin’s ten years here,
he has seen positive changes.

“The reason I am still here is
because my role and Eastbourne
Theatres have developed and
matured and become very
unique in that time. Whether we
are producing a show in-house
or receiving various concerts,
plays and conferences, every day
is different.

“It’s sometimes challenging
but always entertaining. And
occasionally I might get to see
a show!”





Colourful Inspiration

Mary Stubberfield is an adaptable Eastbourne based artist with many strings to her bow.

Mary Stubberfield started painting at an early age, and her talents have blossomed over the years to include landscapes in oil and watercolour, illustrations, graphic and website design, and even the occasional pet portrait.

Mary says her art teacher at Ratton School had a big influence on her early career choices.

“Mr Rowan was a good art teacher, and I think he had a lot to do with me choosing to go on to Eastbourne College of Arts & Technology and study art.”

After ECAT, Mary went on to study illustration at Bournemouth & Poole College before moving to London. After working as a freelance illustrator, creating illustrations for books, cards and magazines, she first exhibited her paintings at the Zebra One gallery in Hampstead in 1991, and has also exhibited in Atlanta, USA,

and Hydra in Greece.

Mary travelled to India and the Mediterranean and was inspired by the colours and sights she saw.

“I’ve spent a lot of time in Greece and love the colours, they’re so different from the ones we see here. I was also inspired by the architecture in Malta and have produced a lot of work based on my trips to the Mediterranean.”

Mary moved back to Eastbourne in 1999.

“I love the sea, and I missed



being near it while I was in London,” she said. “Living in Eastbourne, I can come up with an idea and only have to take a walk to the beach or the Downs to do some sketching.”

Mary exhibits annually at the Art For Youth exhibition at the Mall Galleries in London and won the Diana Brooks Prize in her first year at the show.

“Art For Youth raises money for youth centres in London from commission on paintings sold. I’m not supposed to know, as purchases are anonymous, but someone famous bought one of my works there. I’m not allowed to say who it was!” she laughs.

Mary’s Mediterranean and seaside scenes are currently on show at Radiology Reception Area 2 on the ground floor of Eastbourne District General Hospital as part of the Great Escape exhibition for the East Sussex Hospitals NHS Trust’s Arts in Healthcare project.

**Great Escape
Arts in Healthcare**
Eastbourne District
General Hospital

(Above)
*Mary has been inspired
by the South Downs
and the Mediterranean.*

(Left)
Mary Stubberfield.



Presenting for your Enjoyment...

There are several amateur dramatics societies in Eastbourne. Here, CQ gives a roundup of what some of them have to offer this season.

Eastbourne Operatic & Dramatic Society

EODS is staging the musical *Carousel* by Rodgers and Hammerstein at the Congress Theatre on May 27–30. Musical numbers include *June Is Bustin' Out All Over* and *You'll Never Walk Alone*. The story revolves around factory girl Julie Jordan who falls in love with travelling carnival man Billy Bigelow. Directed by Nicholas Reynolds, with musical direction by Daniel Goodger, the show features performances from Florence Chisholm, Susie Blundell, Lee Reynolds and Mark Stevens.

Book on 01323 412000
www.eastbournetheatres.co.uk

Eastbourne Stagers

Eastbourne Stagers' next major production is *Back To The 80s* at the Devonshire Park Theatre from September 14. The production team will be led by Luisa Veitch and supported by musical director Simon Pickering and choreographers Teresa Smith and Fiona Hacker.

The show will be “a cross between High School Musical and *Grease*”, with musical numbers such as *Footloose*, *Material Girl*, *We Are The World*, *Video Killed The Radio Star*, and other well known eighties classics.

Book on 01323 412000
www.eastbournetheatres.co.uk

Rattonians

The Rattonian Youth Group will present *Just So* on April 15–18 at the Devonshire Park Theatre. The musical, based on Rudyard Kipling's *Just So Stories* for children, takes the most imaginative of these tales and weaves them into an adventure.

Join the elephant's child as he sets out on a song-filled journey across oceans and through the jungle to the great grey-green greasy Limpopo River. Along the way, discover how the rhinoceros got baggy skin, the leopard got its spots, the kangaroo got its bounce, and the elephant got his trunk.

Book on 01323 412000
www.eastbournetheatres.co.uk

(Above)
Eastbourne Stagers
in rehearsal for
Back To The 80s.

Eastbourne Presents...

ELAINE PAGE

CONGRESS THEATRE
Mon 16 March, 7.30pm

BLONDE BOMBSHELLS OF 1943

DEVONSHIRE PARK THEATRE
Mon 16–Sat 21 March, 7.45pm
Wed & Sat Mat 2.30pm

CIRCUS OF HORRORS

CONGRESS THEATRE
Tue 17 March, 7.30pm

BIG JAZZ, RHYTHM & BLUES ORCHESTRA

BAY HOTEL
Tuesdays, 8.00pm



THE HOLLIES

CONGRESS THEATRE
Wed 18 March, 7.30pm

2009 SOUTHERN FM BE YOUR BEST ROCK CHALLENGE

CONGRESS THEATRE
Fri 20 March, 7.00pm

MARK CROOKS JAZZ QUARTET

UNDER GROUND THEATRE
Fri 20 March, 8.00pm

ART OF DEREK BAULCOMB

UNDER GROUND THEATRE
Sat 21 March, 10.00am



AL MURRAY

CONGRESS THEATRE
Sat 21 March, 8.00pm

PACK OF LIES

DEVONSHIRE PARK THEATRE
Mon 23–Sat 28 March, 7.45pm
Wed & Sat Mat 2.30pm

AS ONE 2009

CONGRESS THEATRE
Tue 24–Wed 25 March, 7.00pm

MAKE 'EM LAUGH

UNDER GROUND THEATRE
Fri 27 March, 7.30pm

JAZZMATAZZ

UNDER GROUND THEATRE
Sat 28 March, 10.00am



CAROLINE TYLER PIANO RECITAL

EASTBOURNE COLLEGE THEATRE
Sun 29 March, 3.00pm

EODS PRESENTS

TABLE MANNERS

UNDER GROUND THEATRE
Tue 31 March–Sat 4 April, 7.30pm
Sat Mat 2.30pm

WE'LL MEET AGAIN

WINTER GARDEN – FLORAL HALL
Wed 1 April, 2.30pm

BLAKE & NATASHA MARSH

CONGRESS THEATRE
Wed 1 April, 7.30pm
See Page 34

BOURNE FROM THE ELEMENTS

CONGRESS THEATRE
Thu 2 April, 7.00pm

SOVEREIGN HARBOUR ART GROUP EXHIBITION

UNDER GROUND THEATRE
Sat 4 April, 10.00am

BLUES BROTHERS EXPERIENCE

WINTER GARDEN – FLORAL HALL
Sat 4 April, 8.00pm



JOSEPH & THE AMAZING TECHNICOLOR DREAMCOAT

CONGRESS THEATRE
Mon 6–Sat 11 April, Mon–Thu
7.30pm, Fri–Sat 5.00pm & 8.00pm
Tue–Thu Mat 2.30pm,
Sat Mat 2.00pm

ERIC RAVILIOUS TALK

WINTER GARDEN – GOLD ROOM
Tue 7 April, 7.30pm



BILLY LIAR

DEVONSHIRE PARK THEATRE
Tue 7–Sat 11 April, 7.45pm
Wed & Sat Mat 2.30pm
See Page 36

*SCREAMING BLUE MURDER COMEDY CLUB

WINTER GARDEN
Fri 10 April, 8.00pm

*POLAND BY THE SEA

EASTBOURNE RAILWAY STATION
Sat 11–Sun 26 April

DAVID GREENWOOD & BRIAN WORLAND

UNDER GROUND THEATRE
Sat 11 April, 10.00am

*EASTBOURNE FESTIVAL EVENTS

REDOUBT FORTRESS
Sat 11–Sun 26 April, Tue–Sun
10.00am–5.00pm

*MARSHMELLOW NIGHT ART TRAIL

LIFE BOAT MUSEUM
Sat 11 April, 6.45pm

ALTERNATIVE MEDICINE

UNDER GROUND THEATRE
Sat 11 April, 7.30pm

*THE EASTER DUMMY

UNDER GROUND THEATRE
Sun 12 April, 7.00pm



JIM DAVIDSON

CONGRESS THEATRE
Sun 12 April, 7.30pm

GIOVANNI GUZZO TOWNER

Tue 14 April, 7.30pm

RATTONIANS YOUTH GROUP PRESENTS JUST SO

DEVONSHIRE PARK THEATRE
Wed 15–Sat 18 April, 7.30pm
Wed & Sat Mat 2.30pm,
Thu 5.00pm

*VIRGINIA MONOLOGUES

BIBENDUM
Wed 15 April, 7.30pm

SOLID SILVER 60S SHOW

CONGRESS THEATRE
Wed 15 April, 7.30pm

JUBILATE BRASS QUINTET

EASTBOURNE COLLEGE THEATRE
Thu 16 April, 6.45pm

*TURNER IN SOUTH EAST ENGLAND

TOWNER
Thu 16 April, 7.30pm

*MAGDALENA RISING & THE BLUE CAFÉ JAZZ BAND

THE LAMB INN
Thu 16 April, 8.00pm

To book tickets:

Congress Theatre, Devonshire Park Theatre and Winter Garden **01323 412000** www.eastbournetheatres.co.uk

Towner **01323 731607** www.friendsofthetowner.org.uk

Eastbourne College Theatre **01323 452255** boxoffice@eastbourne-college.co.uk

Under Ground Theatre **01323 737677** www.undergroundtheatre.org.uk



SIMON SPILLETT

JAZZ QUARTET

UNDER GROUND THEATRE

Fri 17 April, 8.00pm

*BEN PALEY & TAB HUNTER

THE LAMB INN

Fri 17 April, 8.00pm

ART OF IMOGEN SKELLY

UNDER GROUND THEATRE

Sat 18 April, 10.00am

ROBERT MILNES

PIANO RECITAL

UNDER GROUND THEATRE

Sun 19 April, 3.00pm



*SIGN OF THE TIMES

DEVONSHIRE PARK THEATRE

Mon 20–Sat 25 April, 7.45pm

Wed & Sat Mat 2.30pm

JOHNNY'S MIDNIGHT GOGGLES

EASTBOURNE COLLEGE THEATRE

Tue 21 April, 7.00pm

*DEMENTIA DIARIES

LITTLE POLKA CAFÉ

Tue 21–Wed 22 &

Fri 24 April, 7.15pm

Sun 26 April, 6.30pm

Tickets: 01323 729622/

07972 037612

JOHN HANCORN

TOWNER

Tue 21 April, 7.30pm

*EASTBOURNE FESTIVAL LIVE

WINTER GARDEN

Fri 24 April, 6.00pm

Sat 25 April, 10.00pm

*FESTIVAL FASHION SHOW & FROCK SWAP

COMMUNITY WISE

Sat 25 April, 8.00pm

Tickets: 01323 738020/

07963 566908

THE HUSTLERS

UNDER GROUND THEATRE

Fri 24 April, 8.00pm



LETTERS FROM NYC

JAZZ BAND

UNDER GROUND THEATRE

Sat 25 April, 10.00am

DUO

UNDER GROUND THEATRE

Sun 26 April, 3.00pm

THAT'LL BE THE DAY

CONGRESS THEATRE

Sun 26 April, 7.30pm

AGATHA CHRISTIE'S SPIDER'S WEB

DEVONSHIRE PARK THEATRE

Mon 27 April–Sat 2 May, 7.45pm

Wed & Sat Mat 2.30pm

BRIAN CONNELLY

CONGRESS THEATRE

Tue 28 April, 7.30pm

SHAOLIN WARRIORS

CONGRESS THEATRE

Wed 29 April, 7.30pm

FLEETWOOD MAC

CONGRESS THEATRE

Thu 30 April, 7.30pm

ART OF SUKI MONTAGUE

UNDER GROUND THEATRE

Sat 2 May, 10.00am

EASTBOURNE'S TEA DANCES

WINTER GARDEN – FLORAL HALL

Tue 5 May, 2.00pm

NEVILLE DICKIE QUARTET

WITH TONY JACOBS

TOWNER

Tue 5 May, 7.30pm

TRIAL BY JURY &

HMS PINAFORE

DEVONSHIRE PARK THEATRE

Tue 5–Sat 9 May, 7.45pm

Wed & Sat Mat 2.30pm

BLACK STRAP MOLASSES

UNDER GROUND THEATRE

Sat 9 May, 10.00am

THE MISSIONARY'S POSITION

UNDER GROUND THEATRE

Sat 9 May, 7.30pm

LONDON PHILHARMONIC

ORCHESTRA

CONGRESS THEATRE

Sun 10 May, 3.00pm

JIMMY CARR

CONGRESS THEATRE

Mon 11 May, 8.00pm



PORVARI

UNDER GROUND THEATRE

Fri 15 May, 8.00pm

ART OF GORDON HUTSON

UNDER GROUND THEATRE

Sat 16 May, 10.00am

EASTBOURNE CHORAL SOCIETY

PRESENTS HAYDN'S CREATION

ALL SAINTS CHURCH

Sat 16 May, 7.30pm

DUO

UNDER GROUND THEATRE

Sun 17 May, 3.00pm

EASTBOURNE'S TEA DANCES

WINTER GARDEN – FLORAL HALL

Tue 19 May, 2.00pm

HAND, HEAD & HEART –

A POTTER'S PROGRESS

TOWNER

Tue 19 May, 7.30pm

EVERGREEN SINGERS

UNDER GROUND THEATRE

Sat 23 May, 10.00am

EODS PRESENTS CAROUSEL

CONGRESS THEATRE

Wed 27–Sat 30 May, 7.30pm

Thu & Sat Mat 2.30pm



JOE STILGOE JAZZ TRIO

UNDER GROUND THEATRE

Fri 29 May, 8.00pm

GOLDEN CITIES OF THE

MEDITERRANEAN PAST

UNDER GROUND THEATRE

Sat 30 May, 10.00am

DIMITRIS DEKAVALIS

TOWNER

Tue 16 June, 7.30pm

ART OF JOHN GROSS

UNDER GROUND THEATRE

Sat 6 June, 10.00am

BEAUTY AND THE BEAST

CONGRESS THEATRE

Tue 9–Sat 13 June, 7.30pm

Thu & Sat Mat 2.30pm

*Eastbourne Festival events



New Tennis Tournament Booking Fast

Tennis fans across the world can now snap up tickets for this year's AEGON International, the combined men's and women's tennis tournament on June 13–20 at Devonshire Park in Eastbourne.

Keen tennis spectators are being encouraged to book their tickets fast for the AEGON International tournament to ensure they get in on the action when the men play alongside the women for the first time at Devonshire Park in the popular pre-Wimbledon event. Life assurance and pensions company AEGON has been announced as the lead partner for the tournament.

Cllr Steve Wallis, Eastbourne Borough Council spokesperson for tourism, said: "The tennis this year is set to be a highlight

of Eastbourne's summer and I'm delighted that tickets are now on sale. I'm sure there'll be a huge take up with fans from all over the world wanting to guarantee their place at the AEGON International. The brand new tournament is set to be a major sporting event, not just in Eastbourne and the UK,



but also internationally."

Eastbourne's box office systems were upgraded earlier this year and the number of phone lines was increased to help cope with the demand for tickets. Well over £100,000 was taken through the box office on the first day of sales.

Cllr Wallis said: "The first day of sales was a huge success and the box office team managed to process an unprecedented number of phone calls and over the counter bookings."

To book tickets for the event, telephone 01323 412000 or visit www.visiteastbourne.com

Photographs by James Jordan

(Above) Devonshire Park will host the AEGON International combined men's and women's tennis tournament on June 13–20.

Classified Ads



3 course lunch with glass of wine £10.95*

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Cannelloni Florentine • Gamberetti Con Avocado
Insalata Tricolore • Rocket, Pear and Parmesan Salad

Sirloin Steak Alla Cacciatora • Veal Marsala
Filetto Di Platessa Alla Griglia • Spaghetti Alla Puttanesca
Gnocchi Alla Sorrentina • Piatto Freddo

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*10% discount on production of this advertisement

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